

The Critic

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The Critic

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SATURDAY, APRIL 11, 1896

Food for the Gods

ὑδατος ἀπαλωτέρα

EVERY ONCE IN a while a man turns up and tells all about how the study of the Greek language and literature destroys genius. He is a notably clever person, but can be relied upon for all that ignorance usually delights in. Of course, he does not know even the Greek alphabet, and a few pages of Pope's parody of the Iliad would balance his account in the books of the Muses; still, he knows precisely how Homer and Sappho and Pindar and Theocritus dry up the brains of our modern students and paralyze the lips of the singer and the story-teller. It is a curious fact, not to be treated lightly, that a man, who, to save his life, could not discriminate between a truss and a dowel, will stand by and tell an engineer how to build a bridge. Similar to this amazing assumption is that of the man who makes a critic of himself while you wait, and is ready at the end of five minutes to demonstrate the uselessness of classical learning to the literary man. Moreover, such charming humor as goes along with the grilling of the writer who shows any signs of an education may not be put aside in this day of foot-ball schools and realistic novels.

Shall we wonder why it is that a strange sameness runs from book to book throughout contemporary literature? Or is it at all strange that, since we read nothing but late writings, we are all falling into the mannerisms of a strictly modern age? The truth probably is that imitation lies at the bottom of everything in art, and he is the truest genius who finds the broadest ground upon which to graze his imagination. Changing our comparison, the artist must, in literature, combine old substances into new forms, much as a bee makes honey out of a thousand nectars as old as Nature itself. Who would say that a comb filled from the wells of hyacinth blooms could not be sweet because of the Greek "ai, ai" on the purple petals? A little learning makes a little man mad; but then, it is not the little men that are worth considering. We must rather count large and self-poised heads when we come to reckon up what is good for art. To what limit shall we pass, if we admit in the outset that acquirements hinder or damage genius? At what point must education stop, in order to leave the imagination free to do unsophisticated work? In fact, is there such a thing as art quite unsophisticated?

One little poet fills himself choke full of Tennysonian sounds and phrases, to pour them forth later more or less diluted; another does the same with Pindar or Horace, and in both cases the gain to poetry is small. The fact remains, however, that every poet, great or little, genius or no genius, must learn letters before he can write, and must learn the meaning of words before he can use them to effect. How much learning he can assimilate, so as to use its juices and essences rather than its collops, depends upon his native strength. Life is more than book learning, and yet it is the book learning that enables even a Burns to set life in a literary frame. Not every poet with Burns's meagre vocabulary could have sung such songs as his; nor does it befall every poet having Milton's learning to write a "Paradise Lost." The academy might have destroyed the plow-boy's gift, but it did not hurt the mighty genius of Cromwell's secretary. In a word, greatness makes the very most of what comes to it. If Greek is studied to be used as raw material, the outcome is no gain to art. If the classics are read to be imitated, it is labor poorly spent. Lore will "make a spoon or spoil a horn" when it gets rightly to work in the brain, much depending upon the original size, grain and quality of the horn. If you come upon a wreck due to an overload of learning, be sure

that it was the vessel, not the cargo, that was to blame for the disaster. Théophile Gautier records how Honoré de Balzac could drink bottle after bottle of strong wine without being in the least affected. It is the weaklings who get drunk and maunder at the table's feet.

All the way back through history, we find decadent periods, each one of them due to a falling off from true comprehension of the past. And these recurrent attacks of feebleness are followed by brave spurts of power, each a renaissance, not a reversion to ignorance. A rebirth of art, however, is quite different from a mere resurrection of old skeletons. Compare Swinburne and John Addington Symonds for a test. Swinburne gave new flesh and hot blood to what Symonds merely put together with wires and hung up bare and dry. One man is master of his acquirements, the other is slave to them. At least one thing may be learned from a study of Greek poets and poetry, namely: the true value of academic training, even to greatest genius. There was not a single uneducated poet among those who swarmed up Parnassus. It is only in America that ignorance claims precedence in art, only here that Walt Whitman and the dialect rhymesters are hailed as masters and leaders. Theocritus wrote about bumpkins and milkmaids, not avoiding their dialect; but Theocritus himself was a child of the academy, trained in a class with princes. What made Callimachus a mere phrase-polisher, did but enrich the bucolics of a genius. It is owing to where pollen falls. On a stone it is yellow dust, on the thighs of a bee it soars away to the paradise of honey; but cast into another flower it perpetuates bloom forever. Here is the succession. Poet fertilizes poet. The author-dust may come from Job or Homer.

Deepest critical study discloses more and more how great art is an assemblage of materials, filched from innumerable and wide-apart sources, melted together and cast in a new mould. This is the true Platonic reclamation of a lost value, and it is Aristotle's *ἀναγνώρισις*, the recognition of the true creative principle. Here a critic is like a boy who bites into the honey-pod of a bumble bee; he tastes something which smacks of what no flower can give; it is the resultant of conflicting nectars all dashed with the tang of the bee's wild rankness. The nectars have fattened the bee and the bee has given character, *ῥῆσις*, to the sum of nectars. Your unlettered poet hears the mocking-bird sing and feels clearly enough the charm of it; but the far, strange cry of Sappho is not linked back for him through Keats and Shelley, joining melodies in a chain of gold which twinkles from *mimus* here to *αηδών* singing on the farthest horizon of time. And one great trouble with us now is that our inspirations are all raw, recent and alike; they have no feeding roots connecting them with man's experiences throughout the past. Richest soils are residuary. What is left to us from old days is a precipitation of all that was fine and true, blended with what was grossly indestructible, in the imagination of our race. We may confidently plant fresh flower seeds where for ages rank plants have been decaying. What we may not do with profit or credit is to stick old, dry classic stems into the ground and label them as sappy novelties.

Nor is the genuine sappy novelty a thing necessarily valuable. The chances are that the sap is extremely volatile and the novelty ephemeral. The line of masters standing hand in hand from here to Homer and Theocritus is a line of blue-blooded aristocrats, educated to their position and recognizing the badge of learning. The few exceptions do but prove the rule. Decadence in art has its origin in the decadence of true learning. It is the succumbing of feeble wills to a malady caused by lack of nutritious food. A diet of contem-

porary dishes is good enough for flesh-making, but it fails to develop and enrich the master genius from whom must come the immortal forms of art.

MAURICE THOMPSON.

Literature

"A History of Nineteenth Century Literature"

1780-1895. By George Saintsbury. Macmillan & Co.

IN THE CONCLUDING volume of the series on English literature which has been so ably constructed in the last ten years, Mr. Saintsbury has undertaken a peculiarly difficult task. It is quite a different matter from his Elizabethan volume. In the greater part of that, none but specialists with some approach to his own wide reading could venture seriously to dispute his conclusions; this deals with authors whom every one has read, and about whom we all have an opinion of our own, rendering us not always willing to defer to an expert judgment. And the principle, almost inevitable in its adoption, but leaving regrets behind in its application, of excluding living authors—with the single, easily defensible exception of Mr. Ruskin,—gives room for a feeling of incompleteness in the general treatment, which cannot be quite allayed. It is true that the ravages of death in the last few years have gone far to minimize this cause of complaint, but a chapter on the novel since 1850 which can take no account of Mr. Meredith, Mr. Hardy, or Mr. Blackmore; another on the poetical period of Tennyson and Browning, which can only mention by implication Mr. Swinburne and Mr. Morris, must send us away from the feast of reason with that unsatisfied feeling of which *Oliver Twist* is the classical example.

The book as it stands is a difficult one to write about. For those who know Mr. Saintsbury of old, it will need no commendation. They may be misled by its low price, before they see it, into imagining that it is of an elementary or primer class, and it will do no harm to reassure them on this head, and to tell them of its full and thorough treatment; but, once informed of its scope, they will safely expect to find the same qualities for which they have before been grateful. To others, we may simply give the counsel to try it for themselves, knowing that they will thank us in the event. Mr. Saintsbury would be the last to lay claim to infallibility; but, short of that impossible excellence, he has two of the most fundamental titles to deference—perhaps the only ones which are of importance in constituting a critic. He has carefully studied everything on which he professes to give an opinion, and knows at first hand everything that can possibly pretend to the name of literature in his period. Having so qualified himself, he is able to exercise, and does exercise, a comparative (which is a scientific) method of judgment, irrespective of personal sympathies and appeals. Some of us may feel with him as he lingers regretfully in his preface over the names of Kenelm Digby and Greville, of Sir Richard Burton and Laurence Oliphant, as he sorrowfully shuts the door in their faces, and we know that we shall meet them no more; his exceeding tenderness for them may suggest a variation of an old aphorism, "He judgeth best who loveth best all things both great and small." Since he sacrifices with the stern fidelity of a Jephthah those who have given him pleasure in his unofficial capacity, we feel the less aggrieved when some of our own favorites fall beneath the same just and equal laws. "I have attempted to preserve a perfectly independent, and, as far as possible, a rationally uniform judgment, taking account of none but literary characteristics, but taking account of all characteristics that are literary." Such is Mr. Saintsbury's aim; and, while admitting that "it is more and more difficult to take achromatic views of literature as it becomes more and more modern," he asserts that his constant effort has been to attain it.

The classification of the subject follows the lines traced in

other similar works by the same hand. The last twenty years of the eighteenth century are included within its scope, because their beginning "did actually correspond with a real change, a real line of demarcation." One of the most useful and suggestive parts of the book is the opening chapter, which deals with them, not only because of the information which it contains about a number of writers now seldom read, but because of its clear presentation of transitional tendencies, and of the dark hour (lighted only by the genius of Burns and of Blake) before the dawn—which Mr. Saintsbury finds in the publication of the "Lyrical Ballads" in 1798. The first place in which he comes into conflict with popular opinion is his judgment of Byron as "a poet distinctly of the second class, and not even of the best kind of second, inasmuch as his greatness is chiefly derived from a sort of parody, a sort of imitation, of the first." This will excite indignation in some quarters; but let the reader (if he, or she, be not too young) follow carefully the reasons given for this decision, and the result will be an acknowledgment of the fact, which will be realized again and again, that Mr. Saintsbury knows what he is talking about. We may call attention, in passing on, to the thoughtful passage in which Keats is contrasted with Shelley, in regard to the "germinal" quality of the former, which makes him "the father, directly or at short stages of descent, of every English poet born within the present century who has not been a mere 'sport' or exception."

Coming to prose-writers, we may notice a conflict of enthusiasms—almost the only important question on which Mr. Saintsbury has not a convinced judgment to pronounce,—where he inclines to give the primacy of honor in nineteenth-century prose on p. 237 to Carlyle, and on p. 396 to Mr. Ruskin. For, balanced and judicial as he is, he is saved from being tedious by an enthusiasm for the best things at which we might smile as almost youthful, if we did not know the soundness of his reasons. He never suffers his delight to carry him away. He can write, after naming his favorite bits of Browning:—"Such poems a very few—Shakespeare, Shelley, Burns, Coleridge—may surpass now and then in pure lyrical perfection. Tennyson may excel in dreamy ecstasy, some seventeenth-century songsters may outgo in quaint and perfect fineness of touch, but are nowhere to be surpassed or equalled for a certain volume and variety of appeal, for fulness of life and thought, of action and passion,"—and at the same time point out Browning's faults, and analyze and justify his indications, without offence or sense of irreparable injury to any reasonable lover of the poet. In this faculty, it seems to us, lies one principal value of the book to younger students, who are apt to canonize an author and follow him blindly through thick and thin. They may learn from Mr. Saintsbury to know the good and love it as passionately as ever while they discern and avoid the weaker points; and so they will be on the way to real critical knowledge.

But we should far exceed the limits of our space if we attempted to illustrate a quarter of the good things to be found in this "History." We will not venture even to touch what will be to many the most interesting portion of it, the chapter on the novel since 1850—tantalizing in its brevity through the rule of exclusion to which we referred above. It will be enough to say that a treatment no less thorough than that given to fiction in prose and verse is applied to history, philosophy and theology (the appreciation of Newman is specially good), and to science; while the rise into great importance of periodical literature has full and discriminating mention. The biographical details are judiciously selected, skilfully worked in and pleasantly told. The concluding or summary chapter might have been longer; but perhaps Mr. Saintsbury wished merely to indicate stimulating lines of thought, as he has certainly done, and leave them to be worked out by his readers. For the author's own style, we must admit that his constant desire to say exactly

what he thinks and to leave no loophole for misapprehension, results now and then in an almost legal awkwardness, not to say obscurity at the first glance. Yet, taking the book as a whole, its virtues so far outweigh its faults that we may hail it as a notable acquisition to the already long list of books about books; and while it is possible that another hundred years may shake some of Mr. Saintsbury's conclusions, for the present a student who follows him with deference will have the company of an unusually well-furnished and an eminently sane guide, and will be likely to reach a much more satisfactory state of knowledge than by attempting to find his own way through the wide fields of this great century's literature.

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THESE SYMPATHETIC studies are those of one who has gone down deep into the hidden wells of early Christian art and overheard there the first fresh gurglings of the new up-bubbling art to come. Thus one might, by applying delicate ears to the roots of trees, catch the *susurrus* of distant leafage, the tremor and perfume of wanton blossoms, the thrill of a sap only beginning to rise, the prophecy of anticipated fruit and flower. All this is mostly hinted at in "Vernon Lee's" first chapter, "The Love of the Saints"—that love which was soon to become brilliant with the pagan amours of gods and goddesses and overspread the golden ceilings of palaces and pleasure-houses, and burst out of churches into the illimitable fields and galleries of Italian Renaissance art. It was most natural that this gorgeous incarnation of heathen mythologies should have as antecedent the passionate "love of the saints," in which Byzantine pencil and mosaic and the rapture of spirits like Fra Angelico's ran riot over the low-browed church and shady cloister of the thirteenth century. Adolescence of this kind naturally spends its strength and turgescence in asceticism, the youngest and most virginal souls outdoing the elder in austerities, macerations and self-abnegations. But then shortly—and sharply—comes the period of self-resuscitation, of recognition of oneself as a sensuous and complete whole on whom austerities must not be wreaked or wrought—renaissance, in short, of the individual, the class, the whole contemporary show and pageant; and thus we get a new, divine Italy, gay, fresh, laughing, born out of the old, austere, unsmiling one of the Franciscan revival, the Crusading time, the Italy of total absorption in the abstract, rather desiccated Eternal Love which parades so emblematically through Dante and the Minnesingers.

Vernon Lee's study of this rebirth is most poetic and stimulating, and is based upon prodigal knowledge of the literature, symbolism and achievement of the time, and much personal ransacking of book and building consonant thereto. The imaginative side of Renaissance art is also extremely attractive to her—the art of the Signorellis and the Botticellis, the Tintorets and Titians, as they embroider and enamel sacred themes with all manner of erudite and charming accretions, after their emancipation from the bondage of tradition. She pays a due and admirable tribute to Walter Pater, whose untimely death, in 1894, left the world without "a man whose sense of loveliness and dignity made him, in mature life, as learned in moral beauty as he had been in visible." An eloquent word must always be uttered over Tuscan sculpture, that wonderful creation of Donatello and Ghiberti and Michelangelo, through whom we have Greek forms, marble or bronze or clay, impregnate with a life unknown to Greece, new, divine, manifold, over-burdened with thought, and Vernon Lee utters it. "Its latest, greatest, works are those sepulchres of Michelangelo, whose pinnacle enthrones strange ghosts of warriors, and whose steep sides are the unquiet couch of divinities hewn, you would say, out of darkness and the light that is as darkness." Even so, out of a tomb always bursts the New Light.

"Comedies of Courtship"

By Anthony Hope. Charles Scribner's Sons.

AN AUTHOR WHO "arrives" more or less suddenly is fortunate in the possession of pigeonholes well stocked with manuscripts. If he be of an indolent habit of mind, there is provision for many days before he need take up again the labor of creation. Mr. Hope, however, seems not to be weary, and brings forth out of his treasure things new and old. He has given us so many Zenda stories, that several people, who felt it incumbent upon them to say something, were moved to express a feeling of satiety; but here he has allowed to be put together some of his earlier productions, as well as one or two more recent ones, under a general heading which well describes the contents. The book is partly a movement of self-defence against that aspiring class of publishers who strive to rise on stepping-stones of accidentally acquired manuscripts, as the author informs us that four of these stories have already appeared without his consent or knowledge, with their titles changed beyond recognition, and combined with other unauthorized material; so that the purchasing of this well-printed and pleasantly bound edition may be held to serve as a practical protest against such predatory enterprises.

"The way of a man with a maid" will probably continue for many years to furnish material to the story-teller; but it has not always the freshness and delightful humor of Mr. Hope's presentation. He varies the theme, moreover, by numerical permutations and combinations which complicate matters agreeably—two maids and a man, two men and a maid, and, in the most ingenious of all ("The Wheel of Love"), a pair of each, whose varying relations cannot be more exactly described than by the rhetorical figure which the old grammars used to denominate "chiasmus"; only, it is a "chiasmus" several times readjusted before the final settlement leaves things just where they were at the outset. It is quite impossible, so bewildering are the complications, to give an intelligible synopsis of the action of this very clever story. It must be mastered in detail, though the study is not a hard one, thanks to the graphic characterization, and to the lifelike conversation which flows so easily from Mr. Hope's pen. Horace himself, as a critic, would have admitted that the entanglement had reached the point of being *dignus vindice nodus*; nor, although a preserved peach-tin masquerading as a dynamite bomb would have been too modern a machine for him easily to realize, could he have refused his approval as a man of the world to Sir Roger Deane's preternaturally ingenious contrivance for enabling people to know their own minds.

The other longer story, "The Lady of the Pool," is perhaps the most likely of all to arouse a lively personal interest. The mysterious fair one, from whom unkind fates conspire to tear the veil of mystery, is very real and fascinating; and we cannot blame the susceptible Charlie for falling so much under her spell that, when no other way appears to stop unsuspecting people from converging upon her place of concealment, he adopts the thoroughgoing, if ungallant, expedient of upsetting the uninteresting Other Girl into the waters of the Pool. We find fault only with two things in it: the climax (at the reappearance of the wayward Agatha in pursuit of the two lovers who have both rejected her), while dramatically of the most striking order, we cannot help suspecting to be psychologically incredible; and we feel that the cynical, chuckling old reprobate of a peer who has the honor to be Agatha's grandfather, has earned by long service a temporary retirement from the stage. As the Marquis of Steyne he was well enough; but when we find him here, and in Mr. Mallock's last book (though he is a shade more respectable there), when he even crosses the Channel and becomes a familiar figure to the rising Italian novelist, Gabriele d'Annunzio, we are tempted to join in a crusade for "mending or ending" him.

Among the shorter stories, "The Curate of Poltons" and

"A Three-Volume Novel" have a particular interest of their own. They remind one very strongly in their aloofness, their restraint, their gentle, unimpassioned observation from outside, of Mr. Henry James—the Mr. James, we mean, of *The Yellow Book* and of "Terminations"—and they lend support to a theory which we have sometimes been inclined to entertain, that his later manner has more of interest and appeal for the younger men than the foregoing work, by which, perhaps, he is better known to the general public. The last and slightest of the tales is the only one whose action takes place in that country of nowhere in particular, at no particular time, which is so well known to Mr. Hope. All the rest are set in modern—very modern—England; and if their construction were not so good and so original, they would still be pleasant reading by the charmingly spontaneous conversation, never brilliant to the point of being labored, yet never trivial to the extent of being dull, which we have learned to expect from the author of "The Dolly Dialogues." His people, with the single exception of the High-Church parson in "The Lady of the Pool," are so convincingly natural that it would be impossible from internal evidence to decide whether he had evolved them from his lively imagination or played whole troops of his acquaintances the scurvy trick of "putting them into books," like his own Miss Liston. We are glad to think that the former hypothesis is the true one, for, instead of the material lasting, as in her case "at the present rate of production, about five years," we may hope that so pleasant an inventive faculty will continue to exercise its function for many years to come.

"The Man Who Became A Savage"

By W. T. Hornaday. Buffalo: Peter Paul Book Co.

MR. HORNADAY'S second contribution to literature must not be judged too strictly by æsthetic standards. He makes only two claims for it—that he has a story to tell, and that it is a story with a purpose. If he offered the book as an example of style, there would be much to say in disproof of the assumption, for he avows an enthusiastic admiration of the American daily newspaper, and the results of this admiration are easily to be seen upon every page. But in a book of this class it would not be worth while to dwell upon such things, which do not affect the two professed objects of its production. We will therefore omit any further consideration of Mr. Hornaday's style, and proceed to admit that he has produced a story which, though long drawn out, is really interesting. Its social and political reflections would possibly not prove very seductive to the average boy, but he would delight in the adventures with which it abounds; while the older people who read the book will be likely to enjoy the adventures, and be interested in, if not edified by, the reflections. Firmly convinced, and stoutly giving reasons for his conviction, that the times are out of joint in America, he takes his hero to the place of which, as a "hunter-naturalist," he gave so graphic a description nearly ten years ago, the island of Borneo. Into the very remotest part of it we are led, where scarcely a white man has been except in imagination, among the Dyak head-hunters of the hill-country.

These excellent people, who, from their habit of decapitating their enemies in war, have acquired a forbidding reputation, are used as a contrast to the vices of our civilization. It is somewhat humiliating to be told by a man who has some acquaintance with them that these "half-naked savages" possess uniformly the virtues of honesty, sobriety and chastity to such a degree that, as we are given to understand, they can scarcely comprehend a state of things which has long been sadly familiar to us in civilized countries. Mr. Hornaday's "purpose" seems to be twofold—to castigate some of the vices of our society, such as political corruption, maladministration of justice, and intemperance, and to protest as strongly as possible against the destruction of savage races by the strong drinks of the white man. What he says on this latter score is unquestionably true; we have proof

enough of it in the history of the Indian tribes of our own country, and it is only a pity that there seems to be no way of preventing the vices of civilization from entering a country side by side with its blessings. As to the former, without being unduly optimistic, we do not believe it necessary so to "despair of the republic" as to fly to Borneo and risk our heads among the Dohong Dyaks. But Mr. Hornaday's caustic comments on recent events may call attention to some things in which there is room for improvement; while his surrounding story, full as it is of impressions of travel and of spirited fighting, may be read with considerable pleasure by those whose tastes lead them in search of mere amusement.

Scientific Biblical Criticism

1. *The Prophets of Israel. Popular Sketches from Old Testament History.* By Carl Heinrich Cornill, Doctor of Theology, and Professor of Old Testament History in the University of Königsberg. Transl. by Sutton F. Corkran. Chicago: Open Court Pub. Co.
2. *The Prophecies of Isaiah. An Outline Study of Isaiah's Writings in Their Chronological Order in Connection with Contemporary Assyrio-Babylonian Records.* By Maximilian Lindsey Kellner, M.A., Assistant Professor of the Old Testament Languages in the Episcopal Theological School in Cambridge. Cambridge, Mass.: M. I. Kellner.
3. *A Critical and Exegetical Commentary on Judges.* By George Foot Moore, Professor of Hebrew in Andover Theological Seminary. Charles Scribner's Sons.

A COMPARISON of these three works with any commentaries published twenty-five years ago will demonstrate that Biblical learning in the last quarter of a century has undergone a change that amounts to nothing less than revolution. Prof. Cornill (1) has entirely emancipated himself from the trammels of traditionalism. He begins by pointing out that the professional prophets of Israel were regarded somewhat as the dancing, howling dervishes of the Mohammedan countries to-day. The earlier name was not that of prophet, *nabi*, but always that of "seer." Treating of the religion of Moses, he asserts that in "no way does the work of Moses appear as something absolutely new, but as a supplement to what went before. He proclaimed not a new God, but a 'God of the fathers.'" This national God of Israel, Yahveh, Prof. Cornill says, was originally the God of Tempests. The Hebrews are the only nation we know of that never had any mythology, but ancient Israel was not strictly monotheistic. The Israelites believed the gods of the heathen to be real beings, but their own God to be the true and best God. In discussing the doctrine of the Prophets, the author endeavors to show the progress, from Amos onwards, of the moral idea of God. Amos regarded God as Justice, Hosea regarded Him as Love. "In religious depth and fervor, Isaiah is far surpassed by Hosea. We do not find in the Titanic pathos of Isaiah the touching, heart-born poems that sob out and careen us in the book of Hosea. His historical and religious importance lies in something quite different, namely, in that he saved Judah, and in doing so saved religion." After Isaiah there arose a reaction against the Prophets; they had attempted to persuade Israel that the people would be saved by morality. In point of fact they succeeded in bringing about a moral reform of the people, but the logic of events was against their doctrine, and in consequence of this, the Israelites turned to the priesthood and ceremonialism. A work intended to assist this movement was the book of Deuteronomy. Prof. Cornill does not think it possible that Jeremiah had anything to do with its composition and introduction. He is no doubt correct, because the two fundamental ideas of Jeremiah—the ideality and the universality of religion—do not harmonize with the purposes of the priestly caste in whose interest the book is manifestly framed. On the whole we must concur in the conclusion of this German professor that "the whole history of humanity has produced nothing which can be compared in the remotest degree to the prophecy of Israel. Through prophecy Israel became the prophet of mankind. Let this never be overlooked nor forgotten; the costliest and noblest treasure man possesses he owes to Israel and to Israelitic prophecy."

Prof. Kellner's "Outline Study" (2) is a complete summary of the thought of Isaiah of Jerusalem under the various political and religious conditions of his time. In form it is simple and clear, but the author has put into it the results of the best recent critical study of Isaiah. The translations of the monuments are Prof. Kellner's own, and some of them have never before appeared in English. In his analysis of this writing the author presents a comparative table which shows his own analysis side by side with those

of Cheyne, Cornill and Driver. In some points he differs from each. We recommend this outline study as an intelligible and useful companion to the study of the first twenty-seven chapters of the book we know as the Prophecy of Isaiah.

Prof. Moore's Commentary (3) is the second that has appeared of the series of International Critical Commentaries. In a careful introduction he treats of the place of the book of Judges in the canon, of its sources and composition, chronology, text and versions, and of the principal commentators upon the book. With regard to the composition he follows the lines Kuenen suggested in his "Hexateuch." He analyzes the text, showing in the main what were the Jehovistic and Elohist narratives, and what the work of the over-writers. In some points he finds occasion to differ from the conclusions of Kuenen. Prof. Moore allows large room for the legendary and mythical elements that entered into the composition of Judges. Into the further details of his minute commentary it will not be possible for us to enter. Suffice it to say that the author has in most places taken the position of advanced historic criticism. We cannot but think that in some cases his attitude with regard to the statements in the Book of Judges is unnecessarily skeptical. However that may be, he has produced a work for which students of Holy Scripture owe him a debt of profound gratitude.

"Webster's International Dictionary"

EVER SINCE its first publication, in 1828, "Webster's" has deservedly kept its place in the front rank of English dictionaries. Carefully revised, expanded and changed as it has been in successive editions, in conformity with the growth of the language and of the science of philology, the dictionary is, even to this day, truly and principally the work of Noah Webster. Its innumerable good qualities make it invidious, and, in fact, unnecessary, to point out its few minor blemishes, and it is of equal importance to the student and the man who in his business correspondence does not forget the sacred right of the Anglo-Saxon tongue to correct and reverent usage. Of the edition of the work brought out in 1890, under the title of "Webster's International Dictionary," we believe we can say with fullest justification that there is no better one-volume dictionary of the English language in existence. What we said on this subject on the appearance of the new edition (*The Critic*, 1 Nov. 1890), may well be repeated here:—it is a "remarkable exemplification of scholarship, progressiveness, practical commonsense, aptitude to feel for and help the masses in their gropings after information, along with a high standard and great accuracy of statement and definition." Its tables and appendices render its value far greater than it would otherwise be; in fact, its scope is much wider than its title would indicate. One of its best features, by the way, is the brief Anglo-Saxon grammar based on the work of Sievers and Sweet. Since its appearance, the venerable editor, Dr. Noah Porter, has joined the silent majority, dying but two years after the completion of what we must consider the crowning work of his career. (G. & C. Merriam.)

New Books and New Editions

"LITTLE LEADERS," by Wm. Morton Payne, is composed of editorial articles contributed to *The Dial*, that excellent organ of criticism which attests the culture of Chicago, and has shown itself a power for good, especially in the sphere of education. Some of its best papers on this important subject are reprinted in "Little Leaders," where their frankness, good sense and thoroughness attract and convince the judicious reader. Mr. Payne deprecates the prevalence in the United States of a low standard of education—a condition which he attributes to the "narrow practicality" of democratic ideals as displayed under the present school régime. So, in matters of criticism, he deprecates all merely subjective "touchstones," demanding the adoption of a single standard, and that the highest. Mr. Payne's practice conforms to his preaching, as readers of *The Dial* well know. A student and interpreter of the best modern literature, welcoming each new and wholesome intellectual impulse, whatever its origin, he bases his criticism upon the "fundamental principles of art" as manifested in the "accepted masterpieces" which are a part of the world's heritage. His own style is notable for its workmanlike quality—its precision, directness and "plain neatness." The memorial essays which close the volume afford fresh proof of the author's taste and intelligence. Mr. Payne has given us a thoughtful and helpful book. (Chicago: Way & Williams.)

H. G. WELLS'S "Select Conversations with an Uncle" is a bundle of short, light essays on various social subjects, reprinted from *The Pall Mall Gazette*, and cast mainly in the form of discursive monologues on the part of the imaginary kinsman. We opened the book, it must be confessed, with some trepidation; it is so easy for a thing of this kind to be hopelessly and offensively bad, and there is no more tedious companion than the man who tries to be funny and fails. But trepidation gave way to relief when the book turned out to be decidedly good. The ideas expressed by the Uncle (a new visitor to London after long absence) of the people and things he finds there are very generally in themselves those of a man of sense, and are set forth with an originality and a freshness that are exceedingly pleasant. One is tempted to justify this praise by quoting some of the vivid and picturesque phrases with which every page sparkles, but it would be so hard to stop that it is safer not to begin. Conversation, fashion, bicycling, "Social Music," "The Use of Ideals," "The Theory of the Perpetual Discomfort of Humanity"—such is the dry list of some of the subjects treated in a manner anything but dry; and there is a good soliloquy addressed to what we saw designated the other day in a shop window as an "inferior" egg. Towards the close of the book, the Uncle's meditations take a somewhat more feeling tone as he passes through the serious circumstances that attend falling in love and getting married, which is the end of him; in Stevenson's phrase, for him there are no more by-path meadows where he may innocently linger, but the road lies long and straight and dusty to the grave. There are, also, two independent sketches, good in their way, but not so good—"A Misunderstood Artist" and "The Man with the Nose." (Merriam Co.)

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"BROWNING STUDIES" is an octavo of some 300 pages, made up of papers by members of the London Browning Society, selected and edited, with an introduction, by Dr. Edward Berdoe. There are twenty-one of the essays, covering a wide range of topics connected with Browning's philosophy, his religious teaching, his "wife-love and friend-love," his villains, Jews and women, and his views of life, together with special analyses and criticisms of some of his leading poems. It is a noteworthy fact that twelve of the papers, including a fair proportion of the best, are by women. One of the longest and ablest, on "The Idea of Personality as Embodied in Browning's Poetry," is by Prof. Hiram Corson of Cornell—the only contribution to the volume from an American pen. The book will be welcome to students and lovers of Browning, as most of the publications of the London Society are now out of print. They were costly when in print, and can be picked up to-day only at increased prices. (Macmillan & Co.)—THE THIRD EDITION OF Prof. Henry Jones's "Browning as a Philosophical and Religious Teacher," one of the most valuable commentaries on the poet ever published—and deservedly appreciated by readers and students, as the issue of three editions in less than four years amply proves—appears to be a reprint, without alteration, of the second, in which only a few verbal changes had been made. An index to the poems referred to in the text is appended. (Macmillan & Co.)

* * *

ARTHUR WAUGH'S "Alfred Lord Tennyson" appears in a new edition, printed with smaller type on a slightly smaller page, but with all the illustrations of the former more expensive issues. It is the best personal and literary biography of the poet that has been published; but it is to be regretted that the occasional inaccuracies of the first edition (pointed out in *The Critic* of 31 Dec. 1892) have not been corrected, with the exception of the obvious misprint in "The Voyage of the Maeldune," which was repeated in the second edition. We are still told that the lines, "You ask me why, though ill at ease," were inspired by a speech of Spedding's at Cambridge in 1832, though the poet himself wrote to Dr. Rolfe in 1887:—"The speech at the Cambridge Union is purely mythical; at least no poem of mine was ever founded on it." We have also the statement that Lord Houghton visited Aldworth in 1867, though elsewhere Mr. Waugh says correctly that the house was not finished and occupied until 1869. The Rev. Dr. Henry van Dyke is still called "Mr. H. J. Van Dyke," and the misleading description of his valuable "Poetry of Tennyson" stands unaltered. These are specimens of the errors that unfortunately disfigure an otherwise most commendable book. (Macmillan & Co.)

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MR. G. H. ELLWANGER is the author of a pretty little book of essays on Walton and Gilbert White, Jefferies, Thoreau and Burroughs, and "The Landscape of Thomas Hardy." He brings to these subjects a bookish knowledge of the country and a somewhat pedantic style. He criticises Walton as a fisherman and informs the angler for rare books as to the appearance of an *editio princeps*. He remarks on White's queer speculations about hibernating swallows, and the secret dormitories wherein he believed the house-martens lay buried through the winter; on Hardy's minute observation, and the endless analogies he discovers or invents between man and nature; he paces over again Jefferies's walks by hedge-row or in forest, and reads Thoreau's character in his handwriting. To those in need of an introduction to the literature of the open air, we cordially commend Mr. Ellwanger's book, which he calls "Idyllists of the Country-side." (Dodd, Mead & Co.)—"BROKEN NOTES from a Gray Nunnery" is the curious title which Mrs. J. S. Hallock gives to a diary filled mostly with observations on the weather, birds, butterflies and plants. Yet there is more or less about Phillis, who, "no longer young," retains a brilliant complexion and keeps a pet cat whose name is "Dandy Jim." Phillis and the author are the only nuns of the Gray Nunnery, and the latter is careful to state that they have taken no vows. They make charcoal sketches of one another at work with their snow-shovels or otherwise, they sleep until after eleven, if it suits them, and altogether seem to have as easy a time of it as the inmates of the Abbey of Thelème. The charcoal sketches have been reproduced to serve as illustrations, and show us a kitchen lamp improvised from a saucer of cotolene and a shoestring, and many drawings of branches, ferns and blossoms. Like the text, they show a real feeling for natural beauty. (Lee & Shepard.)

HAVING INFORMED us previously of what men have said about women, Miss Rose Porter now gives us the reverse side of the picture, or, as her title-page puts it, "About Men: What Women Have Said." It is arranged, like its counterpart—why, one hardly knows, unless to give a man something pertinent or impertinent as a text for meditation while dressing,—in the form of a quotation for every day in the year. Only twelve women authors are represented, each one monopolizing a month. All are English with the exception of Mme. de Staël and George Sand; and December brings us up to date with Mrs. Humphry Ward. The thing is disappointing in a way; we unconsciously imagine that we are to hear an opinion from the Sex on man in the abstract, and we are put off with scarcely one-third of the quotations, the remainder giving mere descriptions of this or that male character in the works of fiction laid under contribution. The excerpts which really come under the head of *pensées* range from George Sand's sweeping verdict, "All men are poor creatures, more or less," hardly to the opposite extreme; for perhaps the most flattering thing said about man in general is the concession of the author of "Donovan" that "no man is altogether evil; there is latent good in him." (G. P. Putnam's Sons.)

IT WAS a happy thought of Cecil Raynor, in this particular year, to compile "The Spinster's Scrip"—a book of quotations, for every day of the year, from many wise authors, warning against matrimony. Perhaps he wanted to protect himself against leap-year proposals; perhaps it was pure altruism that led him to offer this book of bitter advice to unmarried women. It is *Punch's* "Don't" in many disguises, some of them diverting, others bitter, but all preaching the philosophy of disenchantment. The fact that most of the coiners of these warnings were or are married men and women gives to their words a weight of authority that should help mightily in hastening on the well-known "three generations of spinsters." The book is simply but tastefully bound, and will prove grimly entertaining to those who have made the mad plunge. To most of the others—especially when they are in love—it will seem merely a gross libel, which perhaps it is. (Macmillan & Co.)—A VOLUME OF "Metaphors, Similes and Other Characteristic Sayings of Henry Ward Beecher," compiled from the great preacher's discourses, is declared in the preface to be first of a "series of handy volumes of characteristic sayings of Beecher in various lines of thought." (New York: Andrew J. Graham & Co.)—DR. CLINTON WAGNER's paper on "Thyrotomy," read before the New York Academy of Medicine on 27 Nov. 1895, has been reprinted in pamphlet-form. (Publishers' Printing Co.)

"BIOGRAPHICAL SKETCHES," by Augustus J. C. Hare, contains, in a thin volume of some 200 pages, memorials of Dean Stanley, Dean Alford, Mrs. Duncan Stewart and Marguerite-Marie Alacoque, the foundress of the form of devotion known as the "Adoration of the Sacred Heart." That of Dean Stanley is the longest, filling about half the book, and is reprinted from *Macmillan's Magazine*, in slightly enlarged form. Stanley was a cousin of Hare's, and had spent much of his life with him. Hare had also been very intimate with Dean Alford and Mrs. Stewart, who was an uncommonly bright and charming old lady, and for some years a well-known figure in London society. The story of the French nun is included in an account of the town of Paray-le-Monial, with which Hare became acquainted in his travels in France. There her life was spent, and a great church was built above her grave in 1866. All the sketches are worthy of the author of "Memorials of a Quiet Life," and are illustrated with portraits and many architectural and other views. (Dodd, Mead & Co.)

"SKETCHES FROM Concord and Appledore," by Frank Preston Stearns, gives us the best picture of Concord thirty years ago, and the brilliant company of men and women who then made the quiet old town famous, that we remember to have seen. The place is delightfully set before us in the excellent pictorial illustrations, which are reproductions of photographs; and the literary notabilities, Hawthorne, the Alcotts, Emerson, Thoreau, and the rest, are no less graphically portrayed in the text of the book. Separate chapters are added on Matthew Arnold's famous lecture on Emerson, which is acknowledged to be "thoughtful and interesting," while the estimate of Emerson's poetry is criticised with just severity; on David Wasson, of whom Mr. Stearns has perhaps too exalted an opinion; on Wendell Phillips, to whom no more than justice is done in the warm eulogy; and on Whittier, whose personality, life and home are well described. Appledore and the Laightons, who get only a chapter of thirty pages out of nearly 300, though sympathetically treated, hardly deserve the prominence given them on the title-page. (G. P. Putnam's Sons.)—DR. R. GARNETT'S "The Age of Dryden" is another of the series of introductory manuals in English literary history, of which Mr. Dennis's "Age of Pope" was the pioneer. It covers what might be otherwise described as the Age of the Restoration, extending from 1660 to 1700; but Dryden may properly give name to it as its greatest representative. The dramatists of the period, the critics, the philosophical writers, the historians, the novelists, essayists, antiquarians, men of science and travelers are succinctly discussed. A chronological table and a full index of authors and works are appended. (Macmillan & Co.)

THE LATEST ISSUES in the Mermaid Series are Vols. II. and III. of "Ben Jonson," edited by Brinsley Nicholson and C. H. Herford. They contain "Bartholomew Fair," "Cynthia's Revels," "Sejanus," "Volpone," "Epicœne," and "The Alchemist," all with historical and critical introductions and brief explanatory foot-notes. The text is mainly that of Gifford, and, as in the other volumes of the series, is unexpurgated. This cheap, well-edited and well-printed edition of the best plays of the old dramatists, of which twenty volumes have now been published, cannot be too warmly commended to teachers and students of English literature. (Imported by Charles Scribner's Sons.)—THE "PROSE DRAMAS OF Henrik Ibsen," translated by William Archer, M. Carmichael, Clara Bell, Eleanor Marx Aveling and Henry Carstarphen, with an introduction by Edmund Gosse, have been reissued in two volumes, in paper covers, in the Lakewood Series. (United States Book Co.)—"GIVING AND GETTING CREDIT," by Frederick B. Goddard, is described in the sub-title as "A Book for Business Men." But the getting of credit concerns others besides men of affairs; in fact, speculations on the subject are largely indulged in by literary people, who might have given the author some uneconomic but highly original information on the subject, had he thought of asking them. An appendix contains the assignment, insolvent, exemption and other laws of all the states and territories. (New York: Baker & Taylor Co.)

THE EIGHTH VOLUME of *Garden and Forest* (Jan.-Dec. 1895) has been published, and shows that the growth in interest and scope of this excellent publication is steady. The index looks as flowery as ever, though more material matters are not neglected—as, for instance, cabbages and their diseases. There be those

who in their wanton hearts will hope that the cabbages may all die thereof, but for such *Garden and Forest* is not published. Forty-five new chrysanthemums are described, and there are articles on fashions in chrysanthemums in Boston, Chicago, London, New York, Philadelphia, St. Louis and—Poughkeepsie. Then, the Jingo may occupy his warlike spirit with a paper on "How to Exterminate Cat-tails"—probably written by a Manxman,—and the young man whose fancies lightly turn to thoughts of love may revel in flowers for his Mariquita. Of the value of the publication to all who live in the country we have spoken repeatedly. (Garden and Forest Pub. Co.)—FROM the new volume of *The Green Bag* (1895) we learn that the Supreme Court of Missouri has held that it is libellous to accuse an institution of learning, in print, of teaching the art of dancing; and gather other bits of legal lore that increase our already boundless respect for the law and its harrowing intricacies. The fact that laymen find so much of interest in this "entertaining magazine for lawyers" speaks strongly for the ability of its editor, Mr. Horace W. Fuller. Its "Facetiae" are uniformly amusing, and its portraits are generally of interest to many besides lawyers. (Boston Book Co.)

The April Magazines

(Concluded from last week)

"The North American Review"

THE ARTICLES in this number are more than usually timely and interesting. Mr. Seaton Munroe contributes his "Recollections of Lincoln's Assassination," he having arrived at the theatre almost immediately after the deed was committed. He was a personal acquaintance of the murderer, and tells most graphically the story of the autopsy on Booth's body on board the Monitor.—Of political articles there are three, on "Great Britain and the United States: Their True Relations," by David A. Wells; "Possible Complications of the Cuban Question," by Mayo W. Hazeltine; and "Problems of the Transvaal," by Karl Blind. The latter declares, by the way, that English suzerainty over the Transvaal has not existed since the visit, in 1883, of President Krüger, Gen. Smit and the Rev. du Toit to London, when the three paragraphs in the Convention of 1881 referring thereto were struck out. Dr. Blind proposes that the independence of the South African Republic and the Orange Free State be placed under international guarantee, as is that of Switzerland.—Senator Raines writes of his own law; and Admiral A. H. Markham, R. N., considers "The North Polar Problem" in a historical way. We learn from this paper that during the three centuries that have nearly elapsed since Hudson sailed north, "we have only succeeded in advancing 130 miles out of the 530 that separated Hudson in 1607 from the Pole; while during the last seventy years, that is to say, since Sir Edward Parry made his bold push for the north, we have only succeeded in reaching a position forty miles beyond that reached by that successful navigator." Admiral Markham holds that the best way to reach the Pole lies in the direction of Franz Josef Land.

"The New World"

The New World—now the only first-class unsectarian religious and ethical review published in the United States—has for its first article in March what will interest both New Yorkers and New Englanders—a brilliant sketch, by Col. T. W. Higginson, of the life and work of Octavius Brooks Frothingham, who had his "share in the softening of theological hostilities and the disuse of untenable doctrines." The Rev. John W. Chadwick draws the literary portrait of the great agnostic Huxley, showing our inheritance from him of "a passionate sincerity, a desire, above all things, to know the truth and to publish it." Dr. Samuel J. Barrows deals luminously with "Tendencies in Penology," showing that moral more than physical forces are now relied on for the reformation of the prisoner. Prof. C. de Harley of the University of Louvain, in exploiting the religion of the Manchu Tartars (out of which the ruling dynasty of China came), shows that there are none of the characteristics of the savage folly attributed to them by alien and hostile critics. Prof. John E. Russell argues that miracles have no necessary or inseparable connection with religious faith. Prof. C. C. Everett answers his critics in restating his peculiar, and perhaps unique, view of Paul's doctrine of the atonement. "Leibnitz and Protestant Theology" are discussed sympathetically by Prof. John Watson of Kingston, Canada. Probably, as most readers of it will vote, the gem of this number is Prof. C. H. Toy's paper on "The Pre-prophetic Religion of Israel," in which keen insight and minutely accurate scholarship are added

to a glowing imagination that helps one to picture both the cultus and the landscape of ancient Syria. Over fifty pages of signed reviews of the latest books on ethics, philosophy and religion follow. If the editor can win to coöperation more writers who are not Unitarians, permanence will be secured for the review, which is international, and ought to be as catholic as its name.

Magazine Notes

A PORTRAIT of Edvard Grieg is the frontispiece of *The Looker-On*, wherein is an appreciative paper on the Norwegian composer of exquisite love-songs and his wife. "An Antiquated Conscience," a little story by Miss Edith R. Crosby, is a fresh proof of the intellectual vigor that seems to be a heritage in the author's family. Simon Olive-Branch, Jr., chats pleasantly of "Lovers and Landscapes."

Among the contents of the *New England Magazine*, this month, is a paper on "Later American Masters" of painting, by W. H. Downes and F. T. Robinson, with many portraits. The city of Augusta, Me., is described by E. W. Hamlen, with many views, including, of course, one of the home of the late James G. Blaine.

The April *Review of Reviews* contains articles on "Our Cuban Neighbors and their Struggle for Liberty," by Murat Halstead, with portraits of the revolutionary leaders and other illustrations; on "Murat Halstead, Journalist," by Albert Shaw; "An American Heroine in the Heart of Armenia" (Dr. Grace Kimball); an account of the "English Response to the Appeal for International Arbitration," with many portraits; and a somewhat superfluous "symposium" on the simple question, "Shall We Preserve the Poe Cottage at Fordham?"

The Lounger

I WONDER WHAT it is about the study of art that makes so many young men who follow it little better than the hoodlums who stand at street-corners and insult the women who pass by? The recent troubles at the Art Students' League serve as an illustration of the lawlessness and brutality that often take possession of young men when they become art-students. One would think that the study of art would elevate rather than degrade those who follow it; but this does not seem to be the case, either in this country or in Paris. The average young man when he goes to Paris to study art appears to forget that he is a gentleman, or even that he is a man. He behaves more like a beast of the field, and one of his chief amusements is to annoy and insult the women in the art-schools. I have not studied art in Paris, but I have heard from those who have that the half has not been told of the annoyance, and often insult, from the men students the young women in the schools have to submit to. It was bad enough to have this sort of thing go on in Paris, but it is worse to have it here in New York. For one reason or another we expect better manners, if not better morals, from our young men, and we do not like to be disappointed. The chivalry of American men towards women has long been our boast, and we do not want to think that it has been a mere boast with nothing to base it on.

* * *

ACCORDING TO the most reliable accounts of the troubles at the Art Students' League, fifteen of the men "forced their way into the room where the life class for women was at work with a nude model, and walked with locked arms from one end to the other." I wonder what young men are thinking of, who so far forget what is due to women as well as to themselves as to be guilty of such low conduct? How quickly they would draw swords and pierce through the heart any loafers from the street who offered such an insult to their fellow-students of the women's class. And yet they, who are supposed to be young gentlemen, have done what I will wager none but the very lowest type of ruffian from the slums would do. The Directors of the Art Students' League were right in expelling these rowdies, and wrong in taking them back. They should have been made an example of, and their names should have been published in every paper, so that all self-respecting persons, being warned, could turn their backs upon them.

* * *

THESE STUDENTS give as an explanation of their outrageous conduct that they thought that the young women students had advantages that were not allowed to the young men. Therefore,

being jealous of the young women, they decided that the best way to assert their manhood was to insult them. Since being readmitted to the League they have resigned, and are talking of setting up a League of their own, in which there will be no women to get any undue advantage of them. They are a pitiful lot, take them all in all, and deserve the contempt they have won.

A FINE LIFE-SIZE PORTRAIT of Mme. Duse, by Eduardo Gordiniani, was exhibited, last week, at the Durand-Ruel galleries.



It shows the celebrated actress in a meditative pose, seated with one arm thrown over the back of her chair. The dress is of white satin, and the painting throughout is in a brilliant key of color. The accompanying reproduction of the portrait is from a photograph.

I REGRET TO HEAR of the death of Mr. Augustus Hoppin. Years ago, when I first read "The Potiphar Papers," I was as much pleased with Mr. Hoppin's illustrations as with the text. They were drawn in outline and with a pen, I think, and had a certain elegance about them that was quite in keeping with Mr. Curtis's style. If one wants to get an excellent idea of the manners and fashions of twenty-five or thirty years ago, he can do so nowhere better than by studying Mr. Hoppin's drawings. They are not fashion-plates any more than Mr. du Maurier's drawings are, but they give you a correct idea of the prevailing styles as worn by ladies and gentlemen of the period. It has been a long time since I have seen any of Mr. Hoppin's drawings, and more's the pity, for they had a charm and an individuality that were all their own.

I AM DELIGHTED to see that the Easter services at Calvary Church, whose rector has just become the Bishop of Washington, added a considerable sum to the endowment fund. Would it not be possible to use a part of this new money in replacing, or at least removing, the very homely wooden erections that stand where the church's spires should be? Calvary is a picturesque and attractive building, but suffers sadly from these wooden horns.

THE REV. DR. D. PARKER MORGAN, rector of the Church of the Heavenly Rest, in this city, preached an excellent sermon on Easter Sunday. So unusually excellent was it, that some of the readers of the *Press*, wherein it was reported at considerable length, were at a loss to account for it. One of them—the Rev. T. J. Lee of Newark, N. J.—finding it had been preached at Roxbury, some twenty or more years ago, and published in 1878, in a volume by the Rev. George Putnam, sent word to the *Tribune*, which published the coincidence as its leading article on Wednesday morning—illustrating its "deadly parallel" with a portrait of Dr. Morgan, and stating, incidentally, that the clergyman always wears a "crimson hood" over his surplice. When Dr. Morgan explains Dr. Putnam's egregious plagiarism of twenty years ago, he might also explain where he got this hood. Is he a graduate of Magdalen College, Oxford?

DR. MORGAN has confessed the plagiarism, but pleads fatigue as an excuse; and the treasurer of the church defends him by saying that he has been a very good money-raiser.

THE MARCUS WARD CALENDAR for 1896 brings "Shakespeare up to date" with a vengeance. In "King Henry IV." occurs a reference to

Those blessed feet
Which fourteen hundred years ago were nail'd,
For our advantage, on the bitter cross.

This the compiler has "edited," in his quotation for Good Friday, so that for "fourteen" we read "eighteen"! Why didn't he make it "1896"?

A NEWLY RE-ESTABLISHED morning paper advertised itself in a novel way recently. It sent out a card on which were pasted a five-cent piece and a penny, with the legend, "Worth five cents, sold for one cent." The device was striking and served to illustrate the truth of the saying that people like to think that they are getting more than their money's worth. The publisher of a new magazine hailing from Philadelphia goes upon an entirely different assumption. His periodical is called *The Penny Magazine*, and the price is five cents a copy. I call this publisher morbidly honest: he doesn't think that his magazine is worth more than a penny and tells you so, and he also tells you that he asks you to pay four cents more than it is worth. There is nothing that succeeds like success, so *The Penny Magazine* makes of itself a servile copy of *The Black Cat*. Eccentricity in name seems to succeed as well as eccentricity in talent. I wonder that someone does not start *The Yeller Dawg*. It would soon catch up with *The Black Cat*.

W. E. G. WRITES to me from Ithaca, N. Y., apropos of my recent remarks on Chinese and Japanese music in this column:—"Let me assure you that there is a promising number of melodies in the Japanese common music. Already a dozen or so have been utilized in the native Christian churches of Japan as hymn-tunes. Several of these—'Nogéyama,' 'Wakayama,' 'Aikoku' and others—I have had played by organists and sung by choirs in Boston and Ithaca, to the manifest enjoyment of cultured auditors.

THE LONDON *Publishers' Circular* is sarcastic in its notice of Dr. Wolfe's "The Haunts of famous British Authors." Dr. Wolfe, it observes, "wields" a poetic style when he states, in reference to Craigenputtock, that "Carlyle built and furnished the house here to which he had brought the bride he wedded after his repulsion by sweet Kitty Kirkpatrick, the Blumine of his 'Romance.'" "Where," exclaims *The Publishers' Circular*, "did Dr. Wolfe discover that Carlyle built the house, and why has the sweet Kitty Kirkpatrick ousted Margaret Gordon, the Blumine of 'Sartor'?" If he has warrant for his assertion, he will confer a favor on future biographers of the Sage by proceeding to proof." Dr. Wolfe further adds that Mrs. Carlyle was the "Jenny" of the famous song, "Jenny Kissed Me," which statement *The Publishers' Circular* also makes bold to doubt.

The Boston Public Library

AN EXCELLENT "Handbook of the New Public Library in Boston," compiled by Herbert Small, with many illustrations, has recently been published by Curtis & Co. of Boston. We quote from it the following description of Sargent Hall and the decorations thereof, painted by Mr. John S. Sargent. The accompanying illustration of Mr. Sargent's paintings appeared originally in the *Boston Journal* :—

"Sargent Hall * * * is eighty-four feet long, twenty-three wide and twenty-six high. It is wainscoted in Amherst stone, the

brilliancy of his work in portraiture—and was received by the critics with extraordinary enthusiasm. In the following spring the completed decoration was put in place in the library. So great was the admiration it excited, that \$15,000 more was immediately raised by popular subscription to enable Mr. Sargent to unite his work for the ends in a scheme of decoration which should comprehend the entire gallery.

"The first part, the portion now in place, consists of a lunette, a frieze, and a section of the ceiling. On the rib between the lunette and the arch, Mr. Sargent has inscribed, in dark-blue letters upon a gilt ground, the text of his subject, condensed from verses

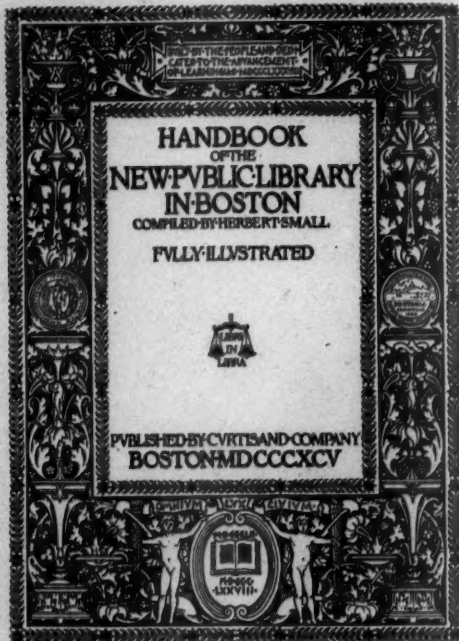


balustrade of the staircase being of the same material, and the floor is Yorkshire. The ceiling is vaulted, resting upon simple piers which divide the walls into broad panels. There are no windows, the light being admitted through large skylights. In the middle of the west wall low steps lead to the door of the Music Library. Other doors, at either end of the Hall, lead to the rest of the special libraries. Above the wainscoting the walls are finished in white plaster, except at the north end, where the lunette, the adjoining section of the ceiling and the frieze are decorated with paintings by Mr. John S. Sargent. In 1890, or about the time Mr. Abbey received his commission for the Delivery Room, the Trustees invited Mr. Sargent to decorate both ends of the gallery, agreeing to pay him \$15,000. A section of the decoration now in place was shown in London, in the latter part of 1894, at the exhibition of the Royal Academy—of which Mr. Sargent, though an American, is an Associate Member, elected for the

21-45 of the 106th Psalm. * * * In the frieze are the Hebrew prophets, scorning the idols of polytheism and looking only to the one and unseen God for their inspiration and law. In the lunette, the Jews, fallen from the true faith and bowed in subjection beneath the Egyptian and the Assyrian, once more beseech the mercy of Jehovah, whose arms are extended from heaven to overturn the power of the heathen. The lunette, therefore, the most conspicuous portion of the decoration, combines in conflict the elements of the frieze and the ceiling, and illustrates the victory of monotheism over polytheism.

"Mr. Sargent's contract calls for the completion of the decoration for the other end of the Hall in December 1897. It will probably be a year or more thereafter before the panels of the east wall can be covered. After that, nothing remains to do but to color the other portions of the walls and ceiling in such a manner as to bring the whole into one harmonious scheme."

In the tasteful cover of the Handbook, designed by Mr. Bertram G. Goodhue, of which we reprint a reduced reproduction, is incorporated the seal of the Library, which, when first put in its



place over the principal entrance, caused a memorable storm in the teacup of Boston's Philistia. The seal was originally designed by Mr. Kenyon Cox, whose design is used wherever the seal occurs in other parts of the building. Mr. St. Gaudens, however,



adapted it with a good deal of freedom for the place of honor over the entrance, as was, indeed, necessary in transferring it from a metal die to a marble tablet. The reproduction of his adaptation given here is taken from the Handbook.

A Letter from Thomas Hughes

(From the *Trilium*)

AS A WRITER of pure literature, the author of one of the most famous books of his time was, paradoxically, of minor significance. But as a temperament making itself felt through the printed page he was and will remain a distinguished figure in English fiction. The spirit of the man is shown with beautiful clearness in the following letter, written to a young American, and hitherto unpublished:—

"Dear Boy (for you must be a boy still): You ask whether Tom Brown was 'a real boy' as 'it would be so much nicer to think that he was a real boy than to know that he only existed in a story.' No, he wasn't a real boy (unless, indeed, on your side 'boy' is a noun of multitude). He was (and I hope is still, and so far as an old boy of seventy-three can judge, certainly is) at least twenty boys, for I knew at least that number of T. B.'s at Rugby, and there were no doubt as many at a dozen other of the public schools. What I wanted was to draw the average English boy, who came from a good pious English country home,

not particularly clever or studious, but with good Church catechism training, which wouldn't let him be an idle loafer, though he might look on the masters as 'the other side' in the education game, and so long as they played the game fairly, would respect and like them, as he did 'the other side' at football.

"If you want to meet a specimen on your side you will find one of the type at Hymen ranche in the Pan Handle of Texas, where our youngest boy is the managing partner of a cattle ranche. He never could take kindly to Latin, Greek or mathematics, but learned 'to ride, shoot and tell the truth,' which was (according to Herodotus) considered the best result of the higher education amongst the persons of 2,000 years ago. Almost all of such boys get fond of good healthy literature later on, and regret that they didn't 'sap' at school, but I doubt whether they would have made half as good Englishmen even if they had learned to turn out good 'longs and shorts' or Greek alcaics before they left school."

Yours very truly,

"CHESTER, 3-11-'95.

THOMAS HUGHES."

Poe Autographs, and Others

IN THE CATALOGUE of a collection of "Choice Literary Autographs and Manuscripts," to be sold to-day by Messrs. Bangs & Co. we find, as No. 98, "Poe (Edgar Allan). Original Unpublished Poem: a parody on 'The Raven' in Poe's Writing." This parody is not by Poe. The Boston Transcript says that it "will be recognized by readers as having gone the rounds of the newspapers many years ago, after its first publication in some magazine," and that it is in reality by Miss Harriet Winslow, to whom it has always been ascribed. Though the Transcript does not so state, the poem appeared in *Graham's Magazine*, about 1848. Mr. W. M. Griswold, the son of Dr. R. W. Griswold, to whom the collection originally belonged, writes to us that he "told Smith (the dealer) that it was only copied by Poe." He adds that the lot does not include one-twentieth of Dr. Griswold's collection, the greater part of which has been for sale at Messrs. Dodd, Mead & Co.'s for over a year.

With this exception, however, the collection is a valuable one, containing autographs and MSS. of J. Edmonstone Aytoun, Jane Austen, Sir Walter Besant, Bryant, Carlyle, Wilkie Collins, James Fenimore Cooper, Cruikshank, Dickens, James Rodman Drake, Emerson, Nathaniel Hawthorne, Dr. Holmes, Helen Hunt, Washington Irving, Longfellow, Francis Parkman, Mayne Reid, J. G. Saxe, Samuel Smiles, R. H. Stoddard, Bayard Taylor, Noah Webster and Wordsworth.

"The Same, but Not the Same"

TO THE EDITORS OF THE CRITIC:—

The belated English translation of Prof. Camparetti's "Virgilio nel Medio Evo" is published with an introduction by the Corpus Professor of Latin in the University of Oxford. On p. vii we read of the mediæval Vergil:—"Of this extraordinary figure we cannot even say that it is the same, but not the same (Longfellow)." Is this a genuine "familiar quotation," or is the "Longfellow" a slip of the pen, or memory, for "Tennyson"? See "In Memoriam," lxxxvii, "I past beside the reverend walls," etc.

HAVERFORD, PA., 16 March 1896.

W. P. M.

Defoe's "Journal" in Schools

TO THE EDITORS OF THE CRITIC:—

I wish to enter a protest against the use of Defoe's "Journal of the Plague Year," as a classic, in preparation for college. Here are a few of the very many careless or absurd expressions to be found in it:—

"This was nine weeks asunder." " * * * they grew more cautious who they took into their houses, and who they trusted their lives with." " * * * having several friends and relations in Northamptonshire, whence our family first came from." " * * * they were sure persons would die in so short a time; and could not live." "Solomon Eagle * * * had his own wife died the very next day, of the plague." [This last means, "Eagle's wife died," etc.]

Such blunders are so numerous as to characterize the style of the book. The arrangement is bad. There is confusion and vexatious repetition. The reader wearies of the statistics collected from the bills of mortality. Such a dismal subject is not good food for young minds and cannot be made healthy by garnishing it with religious reflections. I therefore hope that all teachers of preparatory English classics will select some substitute for a thing so bad as English, so utterly unclassic.

OHIO STATE UNIVERSITY, Columbus, O. A. C. BARROWS.

Booksellers at Dinner

THE BOOKSELLERS' LEAGUE ate its first annual dinner Tuesday evening at the St. Denis Hotel, to mark the close of its first year's work. The speakers and the toasts were James L. Ford, "The Author"; Joseph J. Little, "The Printer"; Robert Rutter, "The Binder"; G. Haven Putnam, "The Publisher"; C. T. Dillingham, "The Bookseller"; R. R. Bowker, "Trade Journals"; J. C. Harvey, "The Reader." It will be noticed that the toasts were arranged after the life of a book, from author to reader; but it may not be observed that no provision was made for that most important personage, the reviewer. Mr. Putnam said that the time had come for the publishers to buckle down and devote their energies to solid literature. All the lighter forms of writing and short stories belonged to the Sunday newspaper and the weekly and monthly publications which were springing up like mushrooms in a single night. Among those present were Paul du Chailu, August Brentano, Simon Brentano, Captain John Briggs, John Dingman, E. S. Ives, E. Dillingham, J. P. Archibald, F. E. Grant, J. B. Brigham, C. J. Cane, W. W. Crawford, R. F. Fenno, J. A. Holden, John Black, W. B. Ketcham, Oscar Houghton, P. W. Alton, F. C. Beckles, J. C. Pompelly, J. C. Rickard, Colonel J. H. Ammon, H. S. Hutchinson, J. M. McLeod and Desmond Fitzgerald.

The officers of the League are J. N. Wing, President; Charles E. Butler, First Vice-President; C. E. Speirs, Second Vice-President; C. A. Burkhardt, Secretary; J. B. Brigham, Treasurer. The Dinner Committee was A. Growoll, C. E. Speirs and J. A. Holden.

Albert Chevalier

TO THE EDITORS OF THE CRITIC:—

Having seen several complimentary references to Chevalier in your columns, I am moved to express my dissent. A hundred years from now, when everything relating to this our day is turned over and over, as we diligently rake through the ashes, and even the garbages, of the last century, exhaustive essays will probably be written on the rise and development of the music-hall, and what it represents. For the present it is enough that we must accept it as an established fact, and take its ephemeral celebrities seriously, as though they really had something to do with art. The modern American has at least one thing in common with the old Athenian—although extremely irreverent, he is also extremely credulous, and therefore easily imposed upon by anyone who will advertise his wares with sufficient assurance and some show of backing, whether his supporters are really responsible, or only men of straw. In the present instance, every one knows perfectly well that there are few things in the world so commonplace, empty, and generally conducive to melancholy as the average English comic song, and yet a large theatre has been packed every night with audiences which were apparently wild with delight over effusions which ought to have bored them in an ordinary burlesque. Mr. Albert Chevalier has undoubted cleverness, or else he would not have come to the front rank in a profession in which there is keen competition, and he has devoted his talent especially to the interpretation of the London costermonger. Now, seen in the cold light which falls through police-court windows, the coster is a figure which does not seem particularly sympathetic. When he is sober he is given to rough horse-play, and when he is drunk he beats his wife and his donkey with happy impartiality. In his milder moments he is inclined to sentimentality of a crude kind, which, however, is never allowed to interfere with the joys of drinking or of fighting, especially if he has more than an even chance of coming out ahead.

As this peculiar mixture of the emotional and the practical is characteristic of the Englishman, it is natural that the coster, who is perhaps its frankest exponent, should be accepted by his countrymen as a national type, but it is hard to see why he should have much interest for us. Mr. Chevalier is an excellent mimic, his clothes are wonderfully well chosen, and his French blood makes it possible for him to throw a good deal of life and drollery into the songs which illustrate his hero's animal spirits, and pride in being alive and able to use his fists. But Mr. W. S. Gilbert taught us years ago that the coster has his idyllic side, and, oddly enough, Mr. Chevalier makes a comparative failure when he tries to render this in serious songs. One of the best-known is "My Old Dutch," in which an old man expresses his affection for the wife who has stuck to him through thick and thin for more than forty years. This idea of the devotion of an elderly couple must have been

considered affecting long before Burns gave it immortal expression in "John Anderson, my Joe," but, with all due allowance for the wretched verses which Mr. Chevalier sings, it is impossible not to feel that he lacks the true feeling which can touch us through the poorest words. His old clothes and battered hat are excellent, but his facial make-up not in any way remarkable, and there are half a dozen low comedians now on our stage who could give the song better, if they were masters of the Cockney dialect. This, by the way, is becoming more marked in the speech of Londoners year by year, and it is likely that men who felt at home in London a dozen years ago would find themselves puzzled now by Chevalier's pronunciation of certain vowels. He is, of course, right to take advantage of his vogue while it holds on both sides of the ocean, and it is easy to see why he is a popular idol at home, on the old heathen principle that a god should have passions in common with his worshippers; but that respectable and even cultivated Americans should be frankly delighted with such a crude form of amusement, after what they have had a chance to see and admire, is decidedly depressing.

NEW YORK, 6 April 1896.

M. C. J.

Lorna Doone's Descent

TO THE EDITORS OF THE CRITIC:—

In your issue of the 4th inst., in a paragraph discussing "The faint imitation of worthy models"—"Lorna Doone" for one,—occurs the following misleading passage:—"Lorna, as all the world knows, was the daughter of a robber chieftain" (i. e., a Doone), "who came to live in a yeoman's family, in time to marry the son of the house." On the contrary, "as all the world knows," Lorna was not a Doone at all, though the Doones tried to make it appear that she was the daughter of the eldest son of "Sir Ensor Doone," and consequently the niece of "The Counsellor." Witness the latter's fawning and patronizing request, at that time, "visit," when he managed to secure that diamond necklace:—"Dearest Lorna, kiss your uncle; it is quite a privilege." The countless lovers of Blackmore's ever-popular romance well know that Lorna's true name was Lorna Dugal, and that she was the daughter of "a nobleman of high and goodly lineage," while "her mother was of yet more ancient and renowned descent, being the last in line direct from the great and kingly chiefs of Lorne." In the interest of accuracy, as well as in justice to the memory of Blackmore's immortal heroine, I make this correction, and will ask you to give it a place in your columns.

CHAS. R. BALLARD.

MIDDLETOWN SPRINGS, VT., 6 April 1896.

London Letter

A FINE EXAMPLE of the English public-school man at his best has passed away this week in the person of Thomas Hughes, the author of the immortal "Tom Brown's School Days." The ideal which that admirable work set forth, of the healthy mind in the healthy body, was the direct result of that system of education instituted at Rugby by Dr. Arnold, a system which has never been replaced since. "Tom Brown" was, in this sense, a voice of its age; and it has been followed by a multiplicity of echoes, inevitably feebler, but, none the less, strenuous and inspiring. Hughes was born in Berkshire in the autumn of 1823, and was a Rugby boy at ten years old. He passed to Oxford, and was called to the Bar in 1848. "Tom Brown" appeared in 1857, and was followed by its less effective "Oxford" sequel in 1861. Hughes was a member of Parliament from 1865 to 1874, and became a County Court Judge in 1882. He established New Rugby in Tennessee—a venture not altogether successful,—and wrote several biographies. He will, however, be always remembered chiefly for his fine, manly picture of the clean-limbed, clean-minded British school-boy; a type that (thanks to tradition and the saving grace of the playing-field) is likely to endure as long as the rookeries stand round Rugby Close.

Another interesting figure is removed by the death of Lady Burton, widow of the famous explorer, with whom she had shared many of the perils of the way. Now that she is gone, one may perhaps comment without impertinence upon the marvellous devotion which she showed to her husband during his lifetime, and manifested to his memory after his death. The publication of his Life had for her all the elements of a saintly mission; she could not be brought to regard the necessity of any alteration from a practical point of view. She had erected a mausoleum to his memory within sight of her windows, and paid homage there to her

husband's memory more than once in every day. Since she lost him, it is certain that she did "not greatly care to live"; and the death that came to her last Sunday must have found her very ready to lay down the weary burden of a lonely life.

A fortnight or so ago, I made allusion to the announcement of a "satire," called "The Little Gods of Grub Street," which has since appeared, and whose authorship is now acknowledged by Mr. Eric Mackay. It is difficult to see what the poem "satirises," since it is altogether without form and void; and scarcely a line in it has the slightest piquancy or point. The only suggestion which it presents to the reader is that Mr. Mackay is exceedingly annoyed at not being appointed to the Laureateship; but this is too preposterous to be possible. It is rarely that worse lines have been welded to duller thought; and Mr. Mackay has now fairly stultified himself as a person without wit, humor, imagination, or fancy. It was one of his unlucky days, when he owned to the authorship of such a tedious ineptitude.

A marvellous melodrama has been produced at the Olympic, by a syndicate bent upon doing for the tar what the Adelphi and Olympia are doing for Tommy Atkins. The action starts upon a man-of-war, where the captain is giving a tea-party. He receives an unexpected command to go to sea, and, being nothing if not realistic, is able to get up steam and be off in (at most) five minutes. Meanwhile, three ladies conceal themselves in a cupboard, an oak chest and a boiler respectively, and are safely carried off. The lady-villain endeavors to boil the heroine alive in her place of concealment; but the hero comes on in the nick of time and saves her from a hot-watery death. There is much waving of flags and "tooting" of whistles; and the performance on the first night occupied nearly five hours. Unfortunately, no one seemed to be greatly moved, and the patriotic sentiments fell somewhat flat.

The arrangements for the Tennyson memorial, I understand, are rapidly approaching completion; but there have been various difficulties, not altogether unconnected with a plurality of "cooks." It is far from certain, after all, that the cross will present a striking appearance from below; probably from the sea it will show as a mere thread. It is to be of granite; and, instead of setting its mind upon a thoroughly massive and effective piece of work, the Committee is reported to have gone in for a great deal of carving and ornament upon the face of the cross, which will, of course, be quite lost at even a short distance. However, one can but hope for the best. The very liveliest gratitude is felt by the promoters towards *The Critic* for its energy in collecting subscriptions, without which it would have been almost impossible to complete the undertaking.

The proprietors and contributors to *The Savoy* had a little symposium to themselves yesterday morning at the Westminster County Court, when Mr. W. H. Rothenstein brought an action against the publisher, Mr. Leonard Smithers, for payment for a picture contributed to the first number of that eccentric quarterly. Mr. Rothenstein carried his case, which was eagerly followed by Messrs. Max Beerbohm, Arthur Symonds, C. H. Shannon and other people of note. During the course of his evidence Mr. Smithers was understood to say that, despite the witness of his own advertisements, Mr. Aubrey Beardsley had never acted as art-editor of *The Savoy*, a statement which caused some confusion, and is yet to be cleared up.

Mr. David Hannay, than whom I know no better naval authority among men-of-letters, is occupied upon a new edition of Southey's "Life of Nelson." There are to be notes correcting errors and simplifying statements, and the information contained in the work is to be generally brought up to date. This should be a valuable book; it is promised for the autumn. Mr. Hall Caine has nearly finished his new novel, which will also appear in book-form before Christmas; and there is also to be a new book by Mme. Sarah Grand during the course of the present year. It seems as though there would be a good deal of popular fiction to engage the attention of readers towards the close of 1896.

LONDON, 27 March 1896.

ARTHUR WAUGH.

THE HUNT Memorial Committee has selected Mr. Daniel Chester French, the sculptor, to carry out its plan for the erection of a memorial to the late Richard M. Hunt, leaving him, however, absolute freedom in his plans and drawings. Mr. French has also drawn a design for the statue of William the Silent which the Holland Society proposes to erect either in Riverside Drive or at the Fifty-ninth Street entrance to Central Park.

The Fine Arts

Exhibition of The Society of American Artists

(SECOND NOTICE)

OF PORTRAITS, and figure pieces that are not essentially different, there are a great many in this exhibition that are worthy of attention, but we can do no more than point out a few of the most noticeable. Mr. Humphreys Johnston's "Le Domino Rose," a lady in a crimson, watered gown, with red ribbons in her brown hair, to which has been awarded the Temple gold medal at the exhibition of the Pennsylvania Academy of Fine Arts, is chiefly remarkable for the painting of the drapery. Mr. Irving R. Wiles's "Day Dreams" is a portrait of a young girl in white leaning against the trunk of an apple-tree, and, like Mr. Edmund C. Tarbell's "Girl with White Azaleas" and Mr. Charles Hopkinson's "Portrait" of a young woman in walking-costume, with a monkey on her arm, seems to have been painted with Mr. Whistler's precept, that the figure should stand back from the frame, not burst forth from it, in mind. They indicate what is perhaps the beginning of a reaction against luminarism, which, however, holds its own in Mr. Childe Hassam's "Girl in a Green Gown," ensconced in a sunny corner among rocks, and in Mr. Dwight Blaney's "In the Studio"—girl in white frock to right, azalea bush covered with white flowers to left, and between them many-colored odds and ends of drapery. A big pot of hydrangeas and the child's white frock light up Mr. John S. Sargent's portrait of a little girl; Mr. Samuel Isham has a portrait of a lady in pale blue brocade, and Lydia Field Emmett a brilliant pastel of a "Mother and Child," with a pot of Easter lilies. Remarkable for various artistic reasons are Lilla Cabot Perry's half-length of a little girl in pink, seen against the dark green reflections of a river bordered by poplars; the late Theodore Robinson's "Little Mill," Mr. Carroll Beckwith's portrait of Col. Larned of West Point, Mr. George M. Reeves's "Peasant Drawing Cider—Brittany," Mary Challoner O'Connor's portrait of an old lady in black, seated, Mr. Irving R. Wiles's "Study" of the head and shoulders of a lady lolling under green trees, Mr. Frank S. Herrmann's picture of a small boy and a servant-girl in a hall lit through a yellow window-blind, and portraits by Mr. Montague Castle, Edith Mitchell Prellwitz, Wilton Lockwood and Louise Cox.

The exhibition is not particularly rich in landscapes, and several of those that are shown are no more than successful sketches. In some cases the sketch can hardly be said to be successful as a representation of the subject. Thus Mr. Twachtman's "Grand Cañon in Winter" gives no indication of the scale of the scenery, and might as well represent a ravine in Ulster County. His "Waterfalls," a more careful study of rocks and falling water on a small scale, is much more interesting. The Webb prize of \$300 for the best landscape by an American artist under forty years of age has fallen very properly to Mr. W. L. Metcalf, for his delightful view of Gloucester Harbor from a height above the town. Snow scenes abound, among the best being Mr. E. M. Taber's "A Winter Evening," with a picturesque mountain range seen between tall dark cypresses and other evergreens; Mr. Charles A. Platt's "A Garden in Winter" and "Winter, Vermont"; Mr. Edward W. Redfield's "Road in Winter" and Mr. Walter L. Palmer's "A Winter Study." As a contrast in the matter of color we may point to Mr. Edward A. Rorke's "Bridge" screened by yellow, red and orange maples. Mr. Rorke appreciates the quality of the colors of the maple in autumn, and his picture, though glowing with color, is not in the least crude or showy. Not quite so successful in this respect, but very good nevertheless, is Mr. Bruce Crane's "The Hill" at sunset. Mr. J. A. Weir's "Spring," a sketch of an apple-tree in blossom, makes rather too large a draft on the spectator's imagination. We may guess his intention, but we feel that we are giving quite as much as we get. Mention must be made of Margaret Wendell Huntington's conscientious painting of a wooded valley, "From Hill to Sea—Mount Desert," of Mr. Leonard Ochtman's "Frosty Meadows at Sunrise," Mr. J. Evans's "The Strand Gate, Winchelsea," Mr. W. A. Coffin's "The Fish Dam" and Mr. H. H. Gallisen's study of a hill-top and clouds, "A Gray Day."

Of Mr. MacMonnies's "Venus and Adonis" we have already spoken. His Shakespeare, which is shown with it in the small central gallery, is a good decorative study in bronze of a personage in Elizabethan costume. It is no more convincing as a likeness than any of the other portraits of Shakespeare. Mr. Karl Bitter's "Group for a Fountain," a boy struggling with wild geese, is energetic and effective. There is a pretty bas-relief portrait by Mr.

Herbert Adams; and there are busts and statuettes by Bela L. Pratt, Charles A. Lopez and Bessie O. Potter. Some miniatures by Laura Coombs Hills, Rosina Emmet Sherwood, Alice Beckington and Lucia Fairchild Fuller hang in this gallery. On the whole, this is one of the most interesting of the Society's exhibitions.

Theodore Robinson

MR. THEODORE ROBINSON, who died in this city on April 2, was one of the most successful of our younger painters of open-air subjects, whether of landscape or the figure. He was born in Vermont in 1852, went to Paris and entered the studio of Carolus Duran in 1873, and was later the pupil of Gérôme. He returned to New York, but made little real progress until, during a second visit to France, he became acquainted with the chief of the French impressionists, Claude Monet, whose painting showed him how to turn his special talents to the best account. But he was never a mere imitator of Monet. His color was always very personal, and he retained so much of what he had learned from his earlier training that his rendering of form was always of a sort to be understood by those accustomed only to the older methods. He had, therefore, a very considerable success on his final return to America, and his future seemed to be one of uncommon promise. In the current exhibition of the National Academy of Design is a fine example of his later work, "The Layette," a young woman sewing in a cottage garden. To his painting of a little girl idling "In the Sun" was awarded the Shaw prize for the best figure picture in the exhibition of 1892. His pictures at the present exhibition of the Society of American Artists, at the galleries of the American Fine Arts Society, are "Washing Day," "The Little Mill—Autumn," "West River Valley, Vermont," "Vermont Hillside: October Afternoon" and "Correspondence," all of which are well worth seeing. Mr. Robinson was never physically strong, but during the last few years was believed by his friends to have much improved in general health. The news of his death will come as a painful surprise to many of them.

The funeral took place on Saturday last in the building of the Society of American Artists, by an expressed wish of the executive body of the organization. It was attended by many leading artists. The Rev. Dr. Percy Grant of the Church of the Ascension officiated. The body was afterward taken to Evansville, Wis., where Mr. Robinson's relatives live, and where the burial took place.

Art Notes

AUGUSTUS HOPPIN, the illustrator, who died in Flushing, L.I., on April 1, was born in Providence, 13 July 1823. He entered Brown University in 1848 and was admitted to the bar of Rhode Island, but soon forsook the law for art. He travelled abroad in 1854-55, the result being a series of illustrated sketch-books, "On the Nile," "Ups and Downs of Land and Water" and "Crossing the Atlantic." His first publication was an illustrated brochure, "Carrot Pomade," and among his other works are "Hay and Fever," "A Fashionable Sufferer," "Two Compton Boys" and "Married for Fun," a romance. Among his best work as an illustrator is that for "The Potiphar Papers," "Nothing to Wear," "Life and Sayings of Mrs. Partington," "Knitting Work," Holmes's "Autocrat" and "Jubilee Days" and Howells's "Wedding Journey."

—Dr. Wallace Wood is delivering a series of morning lectures on "Rhythmic and Plastic Art" at the New York University's new building in Washington Square. The lectures still to be given are: Apr. 11, "The Romantic Spirit: Italian Ideals"; Apr. 18, "The Naturalistic Spirit: Germany"; Apr. 25, "The American Spirit."

—The Grolier Club opened an exhibition of Japanese prints on Apr. 9.

—Miss Ida Waugh, daughter of the late S. B. Waugh of Philadelphia, a popular portrait-painter of the last generation, is this year's winner, at the National Academy, of the Norman W. Dodge prize (\$300) for "the best picture painted in the United States by a woman, without limitation of age." It is a life-size, three-quarters length portrait of Dr. Paul Sartain. We observe, by the way, that a card on each of Mr. Robinson's pictures at the Academy records his death on "April 3." The cards at the Society of American Artists give the date (correctly) as April 2.

—The feature of the monthly meeting of the Architectural League, this week, was the reading of a paper by Mr. Charles R. Lamb, on "Modern Mosaics."

—The Board of Trustees of the new Carnegie Art Galleries in Pittsburg, Penna., has elected John W. Beattie, the painter and etcher, as Director. Mr. Beattie was born in Pittsburg, and studied art in Munich.

Educational Notes

THE annual report of the Free Public Library Commission of Massachusetts shows that there are now in the state 256 towns and cities in which the free libraries are owned and controlled by the municipality; thirty-six in which the municipality has some representation in the management; and twenty in which the municipality contributes to the maintenance of the library, but takes no part in its management. In seventeen the free libraries have no connection with the municipality, and twenty-four have no free libraries at all. The number of the latter has been reduced, however, since the report was published. Some of the incidents of the year noted in *The Evening Post* are these: In the new city of Beverly, its first Mayor, John I. Baker, gave his salary of \$500 to the public library. In Chelmsford a new public library building, costing about \$30,000, was dedicated. The late Judge E. Rockwood Hoar gave \$1,000 to the Concord Free Public Library. The Parlin Memorial Library, costing about \$21,000, was dedicated in Everett. In Littleton a new \$25,000 building was dedicated. In North Attleboro one was dedicated which cost \$60,000; in Northboro, one which cost over \$30,000; a bequest of \$20,000 was made to the Quincy Public Library by Mrs. Clarissa L. Crane, the widow of its founder; Richard Sugden of Spencer left the income of a block valued at \$35,000 to maintain the library building which he built for the town; and many smaller gifts have been made. The report shows that "in three years the number of bound volumes in our free public libraries has increased from 2,759,400 to 3,139,637; that the circulation of nearly a million and a quarter of volumes for home use has increased from 5,040,629 to 6,267,061. The number of branches and deliveries has increased in the same time from 108 to 185."

The publishing-house of Brockhaus & Co., Leipzig, has presented to the library of the University of Wisconsin a full set of its valuable encyclopedia.

The Aguilar Free Library Association will soon open its proposed uptown branch, at 176 East 110th Street. The other branches are at 197 East Broadway, 113 East Fifty-ninth Street, and 624 East Fifth Street. The district between the free library in 76th Street and the distributing office of the free circulating library established near 125th Street is not covered. The neighborhood above 100th Street is regarded as a specially good field for operations, owing to the dense population settled there in the last few years.

The Amherst Eclipse Expedition to Japan started for San Francisco on April 6. The party consists of Dr. David P. Todd, Professor of Astronomy at the College, and Mrs. Todd; Chief Engineer John Pemberton, U. S. N., who goes with the permission of the Secretary of the Navy; Prof. William P. Gerrish of Harvard, meteorologist and photographer; E. A. Thompson of Amherst, the head mechanic, and Dr. Vanderpoel Adriance and Arthur W. Frances of New York. Mr. D. Willis James, a Trustee of Amherst, and his son, Capt. Arthur Curtis James, a graduate of the College, class of '89, have put their yacht Coronet at the disposal of the expedition. Capt. and Mrs. Arthur Curtis James will accompany them on the trip. The eclipse of the sun which they will observe will take place in August. The Coronet has just reached San Francisco, after a trip from New York of 118 days.

A garden party and flower sale will be held next month in private gardens at Nos. 5, 7 and 9 East 37th Street, under the auspices of the Associate Alumni of Barnard College. The proceeds will be spent on the new building of the College at Morningside Heights. The price of the tickets will be \$2 each. A musical program is being planned for both afternoon and evening, and the grounds will be tastefully decorated for the occasion. There will be 100 patronesses.

Mrs. Elizabeth Mary Ludlow has endowed a chair of music at Columbia University. The gift will be known as "The Robert Center Fund for Instruction in Music," in memory of her son, whose estate, valued at \$150,000, she donates for the purpose. An anonymous friend of the University has given \$10,000 for the purchase of books for the library; Mrs. Charles B. Atwood has donated a collection of books, photographs and prints to the department of architecture; and Mr. Cornelius Comstock

has presented portraits of his great-grandfather, the Rev. Dr. Ogilvie, who was a governor of King's College in 1770-74, and of his grandfather, the Rev. Dr. George Ogilvie, who was graduated from the College in 1774; and some \$400,000 will be given by the Havemeyer family, in order that the chemistry building may be a memorial of the late C. F. Havemeyer.

At the end of the closing conference on "Comparative Literature," at Carnegie Lyceum, on April 4, Prof. Charles Sprague Smith made the following announcement:—"We propose next year to hold a similar series of conferences, perhaps somewhat longer, on the study of the drama. At the same time we shall not forget contemporary literature. A body composed of many of our best students is behind this movement—men whose names are famous. I will mention Charles Dudley Warner, William Dean Howells, Richard Henry Stoddard and Hamilton Mabie; but the list is a long one. Meetings will also be held in the evenings, when the authors will read from their works."

The Executive Committee of the Zoölogical Society has appointed Mr. William T. Hornaday as Director of the prospective Zoölogical Garden, the site for which has not yet been chosen. Mr. Hornaday began his career as a naturalist in 1874, immediately after leaving college, in Prof. Ward's natural science establishment in Rochester. He travelled for five years in Cuba, Florida, the West Indies, South America, Europe, India, Ceylon, the Malay Peninsula and Borneo, collecting zoölogical specimens, and gathering material for his book, "Two Years in the Jungle." In 1882 Mr. Hornaday was appointed chief taxidermist of the United States National Museum; in 1888 he recommended the establishment of a great national zoölogical garden in Washington, advocated by the National Museum and the Smithsonian Institution. When the bill introduced for the purpose was passed, in the following year, he was appointed Superintendent of the garden, but resigned in 1890. Besides the book mentioned above, Mr. Hornaday has written "The Quadrupeds of North America" and a novel, "The Man Who Became a Savage," a review of which will be found on page 252 of this issue.

Twenty-five authors have contributed to a symposium on "The Value of Athletic Education for Women," which was published in the April *Inlander* (a monthly magazine edited by the students of the University of Michigan), with the understanding that the MSS. and the number of the magazine containing the articles should be sold for the benefit of the women's gymnasium. The managers of the paper now offer these manuscripts for sale to the highest bidder. Bids should be sent to Miss Katherine Punctureon, No. 4 Church Street, Ann Arbor, Mich., on or before June 1. The management reserves the right to reject all bids. The following is a list of the contributors:—W. D. Howells, R. H. Stoddard, Brander Matthews, Elizabeth Stuart Phelps Ward, Ella Wheeler Wilcox, M. G. Van Rensselaer, F. Hopkinson Smith, Alice French, Agnes Repplier, George W. Cable, Julian Ralph, Mary Halleck Foote, Will Carleton, Constance Cary Harrison, Thomas Nelson Page, M. E. M. Davis, John Vance Cheney, Robert Grant, Harriett Prescott Spofford, Charles Dudley Warner, John Kendrick Bangs, Louise Imogen Guiney, James Lane Allen, Maurice Thompson and Edmund C. Stedman.

Notes

THE CENTURY Co. describes "The Puppet Booth," by Henry B. Fuller, as "powerful and striking, with a weirdness suggestive of Maeterlinck, but with more humor." "The White Pine," by Gifford Pinchot and Henry S. Graves, is the first systematic study and description of the growth of any American tree. Mr. Pinchot, who planned the work, is the consulting forester at Biltmore, N.C. An "international" novel by Miss Molly Elliot Seawell, "A Strange, Sad Comedy," is on the same firm's list for early publication, as is "Notes of the Night," a group of essays and sketches, by Dr. Charles C. Abbott, author of "A Naturalist's Rambles."

—Messrs. Macmillan & Co. will publish this month "Ulster As It Is; or, Twenty-eight Years' Experience as an Irish Editor," by Thomas Wright, in two volumes.

—The fresh transcription of part of the Sinai Gospels, which was brought by Mrs. S. S. Lewis from Mt. Sinai in the spring of last year, will be published by the Cambridge University Press in the course of this month. It will be accompanied by a new and complete edition of her translation, and will take the form of a reprint of about 100 Syriac pages hitherto defective, the complementary portions being in a blue color, to distinguish them from what was

transcribed in 1893 by Messrs. Bensly, Harris and Burkitt. Each of these pages will bear an additional number in brackets, corresponding with its number in the volume of 1894, for the convenience of those purchasers who wish to interleave the two. A list of the *lacunæ* which still remain, with the reasons for them, will be included in the volume.

—A romance is announced by the Messrs. Macmillan, with the curious title of "The Courtship of Morrice Buckler: Being a Record of the Growth of an English Gentleman During the Years 1685-1687, Under Strange and Difficult Circumstances, Written Some While Afterward in His Own Hand, and Now Edited by A. F. W. Mason."

—Messrs. Macmillan & Co. will begin immediately the publication of a new edition of the works of Lord Byron, both verse and prose, edited by Mr. W. E. Henley. The poems will be arranged, so far as possible, in strictly chronological order. The prose will consist of all the letters (public and private) and the diaries, removed from their environment in Moore's narrative, together with whatever new material the editor has been able to obtain, and annotated to explain allusions originally obscured or veiled of set purpose. Besides the ordinary edition, there is to be a limited issue, on hand-made paper, with proofs of the portraits.

—The publication of Mr. William Astor Chanler's account of his African travels has been postponed by Messrs. Macmillan & Co. until the 22d of this month.

—The full title of Mr. Gilbert Parker's new romance is "The Seats of the Mighty: Being the Memoirs of Captain Robert Moray, sometime an Officer in the Virginia Regiment, and afterwards of Amherst's Regiment." Mr. Parker deals with the most absorbing period of the eighteenth-century history of Quebec. The action begins soon after General Braddock's defeat in Virginia, and the hero, a prisoner in Quebec, curiously entangled in the intrigues of La Pompadour, becomes a part of a strange history, full of adventure and peril, which culminates only after Wolfe's victory over Montcalm. The book, which will contain illustrations full of local color, will be published by Messrs. D. Appleton & Co.

—"John Oliver Hobbes" (Mrs. Craigie) has in preparation a long novel, "A School for Saints," which will be published, if not this autumn, certainly next spring. Under the same title the novel will appear as a comedy on the stage at an early date.

—Prof. John Trowbridge of Harvard, who is said to have been the first in the United States to make a successful Röntgen photograph by the cathode rays, gives a full description of principles and methods in his forthcoming book, "What is Electricity?" which will be published by Messrs. D. Appleton & Co. The work covers the entire ground of modern electricity.

—Messrs. Houghton, Mifflin & Co. publish to-day "The Expansion of Religion," by E. Winchester Donald, D. D.; "History of Prussia Under Frederic the Great, 1756-1757," by the late Prof. Herbert Tuttle, with a biographical sketch by Prof. Herbert B. Adams; Vol. IV. of the *Memoirs of the American Folk-Lore Society*, on "Current Superstitions: Collected from Oral Traditions of English-Speaking Folk in America," by Fanny D. Bergen, with notes and an introduction by W. W. Newell; a new edition of Edwin L. Bynner's "Chase of the Meteor"; "Clarence," by Bret Harte, in the *Riverside Paper Series*; and "As You Like It" and Bks. I-III. of "Paradise Lost" in the *Riverside Literature Series*. They will publish F. Hopkinson Smith's "Tom Grogan" in the course of the month.

—Mr. R. W. Chambers's new story, "A King and a Few Dukes," will be published this month, by the Messrs. Putnam. The collection of short stories, for the serial rights of which Mr. Chambers is said to have received \$5000, will be published later in the year by the same firm.

—A new edition of "The Question of Copyright," compiled by Mr. George Haven Putnam, Secretary of the American Publishers' Copyright League, is in press for immediate publication. The book has been thoroughly revised and brought down to date, and new material has been added. An important feature is the full text of the copyright law of the United States, with the amendments adopted and considered up to 1 March 1896, and a summary of the copyright laws at present in force throughout the world.

—Mr. Clement K. Shorter's long expected "Charlotte Brontë and Her Circle" will be published in October. As the work contains much heretofore unpublished material, letters, &c., it is bound to attract wide attention.

—Archdeacon Farrar's successor at St. Margaret's, Westminster, is the Rev. Robert Eyton, M. A., erstwhile rector of Holy Trinity, Upper Chelsea, and Canon of St. Paul's Cathedral. He is the author of special courses on "The Creed," "The Lord's Prayer," "The Ten Commandments" and "The Beatitudes." The four volumes have just been issued in this country by special arrangement with Mr. Thomas Whittaker.

—Messrs. G. P. Putnam's Sons announce that they will include in their series of Writings of the Fathers of the Republic, "The Works of James Monroe," edited by S. M. Hamilton, who for a number of years has had charge, in the State Department at Washington, of the series of manuscripts in the national historical collection. His coöperation has proved of great service in the preparation for the press of the sets previously published in this series. "The Works of Monroe" will be completed in four volumes, uniform in style and in price with the others of the series. The same publishers propose also to publish in this series "The Constitutional Decisions of John Marshall," edited, with an historical introduction and analytical notes, by Simon Sterne of the New York bar. The first volume of the Monroe is expected to be in readiness early in 1897, shortly after the publication of the tenth and concluding volume of the set of Jefferson.

—Messrs. Dodd, Mead & Co. have in press "Historical Briefs," by James Schouler, author of "The History of the United States under the Constitution." In this work Mr. Schouler treats of such subjects as Historical Industry, Historical Style, Research, Testimony, Grouping, etc. The volume will also contain essays on "Lafayette in America," "Polk's Diary" and "Our Diplomacy during the Rebellion," and a biography of the author.

—The issues from the Bible House in New York during the month of March were 79,141 volumes. The issues during the year ending March 31, not including those issued in foreign lands, were 966,702 volumes.

—"Señor Castelar," by David Hannay, will be the next volume in the Public Men of To-day, published by Messrs. Frederick Warne & Co., who have in preparation, also, a popular biographical sketch of "The Pope, Leo XIII.," by Justin McCarthy, a volume of "Lancashire Idylls," by J. Marshall Mather, and a second series of "Wayside and Woodland Blossoms."

—Mr. Logan Pearsall Smith writes to us from London:—"No, your critic, in his kind notice of my 'Youth of Parnassus,' has not caught me tripping—in the Back, or Garden Quadrangle of my college, Balliol, there are tre s—elms, a horse-chestnut and an old mulberry. It is the only Quadrangle with trees, I think, unless perhaps the Quadrangle at Worcester. 'You may accuse me of murder or want of sense,' but not of getting my facts about Oxford wrong!"

—The American Publishers' Corporation, successor to the American Book Co., has warned the trade that its legal advisers have informed it that W. A. Phelon, Jr.'s "Chimmie Fadden Out West" is in their opinion an infringement of the copyright on Mr. Edward W. Townsend's well-known "Chimmie Fadden" books.

—Mrs. Waldo Richards, who has made a unique reputation as a recitationist, both here and in England, will give a dramatic and dialect recital at the Waldorf on Tuesday afternoon next, April 14.

—Mr. Alexander Black's new picture play, "A Capital Courtship," will be produced at the Brooklyn Institute of Arts and Sciences, on April 16. The scene is laid in Washington, and the illustrations include receptions at the White House and elsewhere, with pictures of the President and Mrs. Cleveland, members of the Cabinet, Senators, Members of Congress, Ministers Plenipotentiary and well-known citizens of Brooklyn and New York, with their families.

—Messrs. Novello, Ewer & Co., 21 East 17th Street, this city, announce that Wagner's tetralogy, "Der Ring des Nibelungen," will be produced at Bayreuth this summer for the first time since the opening of the theatre in 1876. Tickets may be obtained at the above address.

—A committee has been formed in Liverpool to raise funds for the erection of a memorial to Mrs. Felicia Hemans, who was born in that city in 1793. Her tomb in St. Ann's Church, Dublin, is marked with a small stone, and a tablet erected by her brother in St. Asaph's Cathedral is inscribed:—"To the memory of Felicia Hemans, whose character is best portrayed in her writings."

—Mrs. Elizabeth Charles, who died last week at Hampstead, England, was born in Tavistock, Devonshire, in 1828. The list of her works is a long one, and foremost among them stands the famous "Chronicles of the Schönberg Cotta Family." Others of her writings are "The Victory of the Vanquished: A Tale of the First Century," "Against the Stream: The Story of an Heroic Age in England," "Joan the Maid," "Three Martyrs of the Nineteenth Century" (Livingstone, Gordon and Bishop Pattison) and "Martyrs and Saints of the First Twelve Centuries."

—We are glad to hear that Mr. William Morris has so far recovered from his late illness as to be able to return to his artistic and literary work.

—The April number of *Cosmopolis* will give the conclusion of "Weir of Hermiston" as the author left it. From *The Athenaeum* we learn that Prof. Sidney Colvin will furnish the May number "with a (happily) authentic account of the intended development and termination of the story."

—*Poet-Lore* has sent us a check for \$4 on behalf of Prof. Walter S. MacLay of McMaster University, Toronto, Ont., for the Tennyson Beacon Fund. Prof. MacLay writes that he has collected the amount "from forty students at McMaster University for the Tennyson Memorial Fund of which the November *Poet-Lore* spoke. I have been too busy to make a canvass of all the students, but have been content with mentioning the matter in my classes, leaving the contribution voluntary."

—A dinner was given at The Sign of the Lantern, 126 William Street, on Tuesday evening, for Stephen Crane, author of "The Red Badge of Courage," and a member of the Club, which has its quarters in one of the two old houses in the middle of the block between Fulton and John Streets. They are said to be the oldest two houses standing on Manhattan Island, and there is a tradition that one of them was, for a brief time, the residence of Captain Kidd. Among the guests were William Dean Howells, Ripley Hitchcock, John Swinton, Henry Loomis Nelson, E. S. Van Zile, Francis F. Browne, editor of *The Dial*, Paul C. Hull, Willis B. Hawkins, I. D. Marshall and others. The walls of the club-house are decorated with autograph sentiments and poems. Mr. Crane, who was introduced by Mr. Bacheller, President of the Club, made a brief address.

Free Parliament

Communications must be accompanied by the names and addresses of correspondents, not necessarily for publication. In referring to any question always give its number.

ANSWERS

1805.—I enclose a copy of the lines for J. R. T. The paper on which they are printed, and which is in my scrap-book, is a leaf from some school reader—I think from one of Willson's readers, published about fifteen years ago. The verses are anonymous.

F. P. W.

THE LAND OF LIBERTY

I love my country's vine-clad hills,
Her thousand bright and gushing rills,
Her sunshine and her storms,
Her rough and rugged rocks that rear
Their hoary heads high in the air,
In wild, fantastic forms.

I love her rivers deep and wide,
Those mighty streams that seaward glide
To seek the ocean's breast,
Her smiling fields, her flowery dales,
Her shady dells, her pleasant vales,
Abodes of peaceful rest.

I love her forests dark and lone,
For there the wild-bird's merry tone
I hear from morn to night;
And lovelier flowers are there, I ween,
Than e'er in Eastern lands were seen,
In varied colors bright.

Her forests and her valleys fair,
Her flowers that scent the morning air,
All have their charms for me;
But more I love my country's name,
Those words that echo deathless fame,—
The land of Liberty!

QUESTIONS

1899.—In what periodical was published—probably last year—an account of the old hat of Stonewall Jackson, with a cut of the hat? I am aware of the description in *The Century*, ten years ago, and I have looked in Poole's Index.

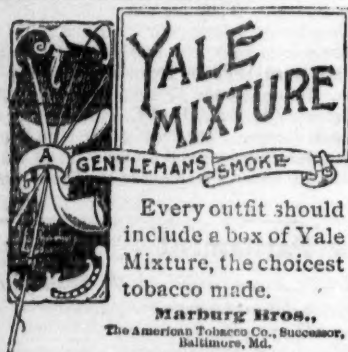
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 Bondy, W. Separation of Governmental Powers. N. Y.: Columbia College.
 Borrow, George. The Bible in Spain. 3 vols. \$4. G. P. Putnam's Sons.
 Burnhak, C. Rudolf von Guelst. Amer. Acad. Polit. & Soc. Science.
 Briggs, H. M. By Tangled Paths. \$1.25. F. Warne & Co.
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